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ITALIAN OPERA AT THEATRE FRANCAIS.

Verdi's perennial opera, "Il Trovatore," was twice performed in 14th street during last week. The second performance proved a great improvement upon the first, as Massimiliani and wife replaced Tamaro and Mlle. De Gebele as Manrico and Azucena, while the general movement of scene, orchestra, and chorus went considerably smoother, albeit scenic poverty was yet too palpable in that house, for even moderate expectation.

Signora De Rossi enacted Azucena's character, and delivered her trying music with dramatic fire, correctness and befitting color, making a great advance upon her performance in that role at the Academy. Marked enthusiasm rewarded her efforts to attain what is almost impossible—Verdi's ideal Azucena.

Massimiliani, from his serenade to the finale, enlisted ardent feeling of admiration for his splendid voice, free command of Manrico's score, the passion and sentiment he displayed generally, and remarkable enthusiasm by his spirited "Di quella pira." We have seldom witnessed a performance more worthy a grand heroic tenor. Its sole blemish occurred in the Miserere, but he cannot be justly censured for other's shortcomings.

Orlandini justified, in brilliant style, the warm commendation we gave to his Conte di Luna at the Academy, both in solo and concerted music, and his "Il Balen" roused a tempest of applause, equal to Di Luna's storm of passion there described.

Mlle. Boschetti's vocal means and schooling are inadequate to Leonora's passionate music, and when put to heavy work on high notes, her voice thins into a shrill, colorless tone, which repels all sympathy with the singer and disfigures the expression intended. Her appearance is ever winsome, and some points of her execution, in light, florid passages, meet hearty approval.

Barili's Ferrando is ever acceptable. The chorus lacked strength and show of military force, but the band waited upon the singers in good artistic fashion.

Among the most enthusiastic and demonstrative in tokens of applause, on the second night, were many of Ristori's dramatic company, who seemed to be highly delighted with De Rossi, Massimiliani, and Orlandini, expressing that delight freely in *bravi*.

IRVING HALL.

Miss Mary H. Cooke's complimentary concert at this popular saloon was not favored with propitious weather, and the attendance fell short of reasonable expectation; but those present extended all possible encouragement to the performers and the beneficiary, so far as enthusiastic applause could possibly compensate them for lack of a grand public to propitiate, or welcome in glad contribution to a deserving occasion.

Miss Mary Cooke seemed not to be in good voice or spirit, for her best display of voice or vocal accomplishment; but her sister Rosa's performance showed the accustomed strength and vigor, that attracted public favor in theatrical incidents, here.

Miss Stockton did not appear—being reported as sick, from over exertion in English opera the previous night, and we therefore lost a hearing of John Brougham's song, "Happy as a Bird," written and composed expressly for her use.

Mr. Simpson acquitted himself marvelously well, despite a cold in the head, which he really experienced, but cleverly overcame in his ballad singing, which had the old charm for all present.

Mr. Jacoby is a young pianist, a pupil of the Conservatory of Leipzig; he exhibits good schooling, but is not yet sufficiently prepared for solo performances. But he promises well.

Master Mollenhauer played quite acceptably for so youthful a violinist, in solo pieces, not easily attainable by novices.

SIGNOR MACCAFERI'S FAREWELL CONCERT.

Signor Maccaferi's appeal to benevolent feeling on his parting for "L'Italia Una" and Bologna, his native city, found but a faint response at Irving Hall, on Saturday evening last, although he, by kind proffer of aid from musicians, choristers, and eminent operatic artists, presented a very imposing programme to public interest. His eccentric dealings with operatic managers and their public, had created an unfavorable impression towards him—so unfavorable that his artistic merits were inadequate to efface it—and public sympathy was, therefore, vainly invoked for a dramatic tenor in needy circumstances, who desired to

attain the means of returning home and there recruit his seriously impaired health.

When aid to a brother artist is freely proffered, as in this case, we deem it a critic's duty and earnest desire to speak leniently of defects, or rather to omit mention of all save that which can be heartily commended.

The really artistic, gratifying, and in every respect satisfactory performances of that concert were given by Signori Mazzoleni and Antonucci. The first named gave a ballad from "Don Cesare di Bazan,"—an opera written by Eversari—and the leading tenor part expressly suited to his large vocal means and grand style, with such glowing color, free command of its extreme sweep of the scales, up and down, and that electrifying tone which, combined with perfection of phrasing and enunciation, true intonation and entire avoidance of substitutes for *voce di petto* ever awaken enthusiasm here; that immense excitement followed, and nothing short of more in that style could allay it.

Antonucci once more vindicated, in a hall adapted to free production of tone, his well deserved reputation and high artistic rank among *bassi cantanti*. Singing like that by a *basso* is seldom heard, now that roaring and disregard of tune and phrasing, by public singers who prefer making a sensation to executing their music in proper fashion, has become a chronic habit. As a specimen of smooth tone and graceful execution by a concert bass, that performance of Signor Antonucci may be commended, not merely to public favor, such as rewarded him in this concert, but to serious consideration by basses who aspire to fame in a concert hall.

Signor Orlandini's voice suffered from our fickle climate and he made a less satisfactory performance than usual, for that very obvious misfortune, and in one instance the hoarseness, which had been apparent from his first note, almost caused a break in a trying passage. His artistic rank was not affected in the least, by that slight accident in musicianly estimation.

We prefer not to speak of Signor Maccaferi's use of a high robust tenor, and pass by the other singers who appeared for a benevolent object, merely noting Ardavani's non-appearance, in conformity with his custom on such occasions, and the imperfect choral performance for lack of proper accompaniment.

IRVING HALL—THIRD SACRED CONCERT.

Irving Hall could not well contain, last Sunday evening, all who desired to attend these highly popular concerts. Their attraction, ever great, has now become irresistible since Mr. Theo. Thomas' efficient orchestra became part of the programme for each night. Their part in this last concert included an entire